THE
LAMENT OF BĀBĀ ṬĀHIR

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BEING THE

RUBĀ'IYĀT OF BĀBĀ ṬĀHIR, HAMADĀNĪ ('URYĀN)

THE PERSIAN TEXT EDITED, ANNOTATED AND TRANSLATED BY

EDWARD HERON-ALLEN

AND RENDERED INTO ENGLISH VERSE BY

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The decorations of this volume are by Ella Hallward.

INTRODUCTION.

To write an introduction to the poems, and to endeavour to give information about the life of an author of whom the only thing that can be said with perfect accuracy is that practically nothing is known of him, suggests the brick-making industry as practised by the Jews in Egypt. Though the rubā'iyāt of Bābā Ṭāhir are chaunted and recited to the present day all over Persia, to the accompaniment of the three-stringed viol or lute, known as the Sih-tār ("Three-strings"), and few collections of poems have been published in that country (or indeed in the Persian language), since the introduction of the lithographic press, that do not contain some specimens of his quatrains, concerning the poet himself few precise details, biographical or otherwise, have yet come to light.

The only published attempt to lift the veil of mystery that shrouds the personality of Bābā Ṭāhir is to be found in the Majma'u 'l-fuṣaḥā of Riẓā-Qulī Khān

(Ṭihrān A.H. 1295, vol. i., p. 326), where, by way of introduction to ten rubā'iyāt of Bābā Ṭāhir, the compiler expresses himself as follows:—

"Ṭāhir, 'Uryān, Hamadānī. His name was Bābā Ṭāhir. He was one of the most eminent mystics of his era. The opinion expressed by some writers that he was contemporary with the Seljuq Sultans is erroneous. He was one of the earliest of the Shaikhs, and lived under the Daylemite dynasty. He flourished about A.H. 410 (در سنه ۴۱۰ بوده), and died before 'Unsurī, Firdawsī, or any of their contemporaries. He is the author of rubā'iyāt of great excellence in the ancient language (بزبان قديم), which are still extant. It is also said that there are extant treatises by him, and that scholars have composed commentaries upon them."

The same author in a later work, the Riyāẓu' l-'Ārifīn (Ṭihrān A.H. 1305, p. 102), states that Bābā Ṭāhir died in the year A.H. 410 (i.e. A.D. 1019-20 : در چهار صد و ده), and that consequently he cannot have been a contemporary of 'Aynu 'l-Quẓāt-i-Hamadānī (who died A.H. 525 or 526, according to Ḥājī Khalīfa, iii., p. 459, 586 [cf. also Jāmī's Nafaḥāt, pp. 475-77]), or of Naṣīru 'd-dīn Ṭūsī (who died A.H. 672), as stated by some writers.* Unfortunately Riẓā-Qulī Khān does not

* *Vide* E. G. Browne, "Some Notes on the Poetry of the Persian Dialects," in the *Journal of the Royal Asiatic Society*, October, 1895.

state from whence he gathered this information, though in the later work he cites twenty-four of the rubā'iyāt of Bābā Ṭāhir. This date (A.H. 410), if it could be relied upon (which, as would appear from the succeeding note, seems to be the case), would make our poet a contemporary of Firdawsī and an immediate precursor of 'Omar Khayyām.

Mr. E. G. Browne, to whom I am indebted for most valuable assistance in the preparation of this volume, adds the following very important and hitherto unpublished information to the above :—

"I have come across mention of Bābā Ṭāhir in a unique history of the Seljuqs, of which the one known MS. is in the Schefer Collection in Paris (*vide* note, p. xii.). This history is called 'Rāḥatu 's-Ṣudūr wa Āyatu 's-Surūr' (راحة الصدور و آية السّرور 'The Comfort of Breasts and Signal of Gladness'), and is by Najmu 'd-Dīn Abū Bakr Muḥammad bin 'Alī bin Sulaymān bin Muḥammad bin Aḥmad bin al-Ḥusayn bin Hamat ar-Rāwandī, who wrote it for the Seljuq ruler Abu 'l-Fatḥ Kay-Khusraw bin 'Alā'u 'd-Dawla 'Izzu 'd-Dīn Qilij Arslān bin Mas'ūd bin Qilij Arslān bin Sulaymān. The book was written in A.H. 599 or 600 (A.D. 1202-1203), and the MS. itself is dated A.H. 635 (A.D. 1237-8), so its evidence is old and valuable. It is there stated that when Ṭughril Beg the Seljuq (who reigned A.D. 1037-1063) visited Hamadān, he saw Bābā

Ṭāhir, who gave him good advice, his blessing, and the ring-like broken-off top of his ابریق (or jug for performing ablutions), which the Sultan highly prized as the memento of a holy man, and used to wear as a ring on his finger on occasions of battle, &c. I regard this old and authentic evidence as proving conclusively that Bābā Ṭāhir flourished about the middle of the eleventh century of our era, and that he was a man of some notoriety as a مجذوب, a crazy saint. It is satisfactory to find the early date given by Riẓā-Qulī Khān confirmed in this way."

This passage remains therefore, for the present, the most precise authority at our service for the chronology of the author under consideration.

Neither of the collections of poems lithographed at Bombay in A.H. 1297 (A.D. 1879-80) and A.H. 1308 (A.D. 1890-91), and at Ṭihrān in A.H. 1274 (A.D. 1857-8), nor the Munājāt of the Khwāja 'Abdu 'llāh Anṣārī, lithographed at Bombay in A.H. 1301 (A.D. 1882-3), prefix any introduction to the specimens they give of Bābā Ṭāhir's quatrains; but in the Ātash Kadah of Luṭf 'Alī Beg Āzar [Bombay A.H. 1277 (A.D. 1860-61), p. 247] twenty-five rubā'iyāt of Bābā Ṭāhir are introduced by the following note, under the rubric عراق عجم "Persian 'Irāk," i.e. Media:—

"'Uryān, whose name is Bābā Ṭāhir, is a mad-man from Hamadān (همدان); he is a learned man, knowing

all things (همه دان *hama dān*). His history is recorded in some few writings, and his character is well known among adepts. He is a mad lover (in the Ṣūfī or spiritual sense), the ardour of whose soul is evident from his poems, and he has written many quatrains in the Rājī* dialect (بزبان راجی), in a particular metre, most of which have a particular merit of their own. We have selected some of these and preserved them here."

The particular two-beyt metre referred to is not the common rubāʿī metre, though the Persians themselves always refer to the quatrains of Bābā Ṭāhir as rubāʿiyāt. The metre in which these quatrains are written might properly be described as a simple variety of *hazaj* هزج مسدس محذوف "the curtailed hexameter Hazaj." The metre is as follows:—

⏑ – – – | ⏑ – – – | ⏑ – –

The earliest MS. that I have seen of these quatrains is one in my own collection, dating only from the end

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* I have retained in this place the term Rājī for the reason that it transliterates the Persian, but I am indebted to Mr. E. G. Browne for the following note: "If the reading بزبان راجی is right it must mean 'in the language of one who prays' (a petition, from رجا a 'prayer,' or 'hope'), or if you can find the reading رازی (*rāzī*) it might be 'in the dialect of Rey,' but there is no 'Rājī dialect' that I ever heard of." M. Huart adopts the reading "en dialecte de Réī." It will be seen on reference to the text that the ژ (*j*) and the ز (*z*) are interchangeable in this dialect.

of the 18th century and containing 27 quatrains, and the only other to which I have had access is one in the Bibliothèque Nationale in Paris (which bears the stamp "Acquisition Schefer No. 9655"),* which is a collection of 174 rubā'iyāt written in ordinary modern Persian, in an ordinary modern *nīm-shikasta* handwriting, by one 'Alī ibn Abī Ṭālib Bakhsh 'Alī Qarābāghī, in the year A.H. 1260 (A.D. 1844). This contains a prose preface of three and a half pages, but this preface is entirely devoted to praise of the poem itself, which is, to the writer, "such a book that it is the very pupil of the eyes of the clear-sighted, and a fair copy of it is the salt on the table of delicacy of meanings"—and so on *ad infinitum*, together with fulsome and exaggerated compliments to the reigning Shāh of the Kājār dynasty. The MS. ends abruptly and is apparently unfinished, but it would appear that this was intentional, as the compiler ends his preface with a statement that he has collected all the rubā'iyāt of Bābā Ṭāhir that have come to light down to A.H. 1260 (تاریخ حال که هزار و دویست و شصت هجری), and that he proposes to add any others that he may find, expressing at the same time a hope that the supervising reader will also "show favour, in the event of discovering

* These Schefer MSS. are included in the "Supplément Persan," nos. 1303—1578.

omissions, with the pen of completion." There is not in this preface a word of historical or biographical information about the author. Mr. Browne tells me that there are six leaves of Bābā Ṭāhir's rubā'iyāt in a MS. at Berlin (Pertsch's Catalogue, p. 727, no. 697). I have not been able to consult this MS.; but Herr Stern of the Königliche Bibliothek informs me that it contains fifty-six rubā'iyāt, without any preface or introduction, and though undated, appears to have been written about 1820. It is therefore of no greater importance than the texts at our disposal.

M. Clément Huart, in his introductory essay to "Les Quatrains de Bābā Ṭāhir 'Uryān en Pehlevi Musulman,"* states that he infers from a passage in the Nuzhatu 'l-Qulūb of Ḥamdu 'llāh Mustawfi, who died in A.H. 750 (A.D. 1349), that this author flourished before that date. The passage referred to is to the effect that the tomb of Bābā Ṭāhir was, ten years prior to that date (i.e. in A.D. 1329), highly honoured at Hamadān. He also tells us, on the authority of Comte de Gobineau's "Trois ans en Asie" (p. 344), that Bābā Ṭāhir is now regarded in Persia as one of the saints of the Ahl-i-Ḥaqq or Nuṣayrī sect, and that his sister, Bibi Fātimah, is equally venerated by this community.

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* *Journal Asiatique* (Paris), ser. viii., vol. vi., no. 3, November-December, 1885.

All that we can safely state is that he was a "crazy saint," a dervish, or religiously inspired beggar, from his popular name 'Uryān (عریان), "The Naked," in which condition he doubtless roamed the streets of Hamadān, the especially protected of God and the Prophet, the prefix Bābā indicating the dervish, or kalandar condition, rather than prominence among the Ṣūfī sect. M. Blochet calls my attention to an Arabic MS. in the Bibliothèque Nationale (No. 1903), by an anonymous author, dated A.H. 890 (A.D. 1485), containing at pp. 74-100 a treatise upon the sentences of Bābā Ṭāhir Hamadānī. According to the opening lines of this treatise (after the invocation), it was written at the request of a Ṣūfī named Abu 'l-Baqā al-Aḥmadī; the aphorisms are typically Sufistic of a mild type, and are quite possibly the "treatises" referred to in his introduction by Riẓā-Qulī Khān (*vide supra*).

To the above information may usefully be added the following, which is a translation of an account gathered for me from a native scholar by Captain Charles Kemball, His Majesty's Resident at Bushire. It is headed, "Account concerning Ṭāhir, known under the name of 'Uryān, as handed down by tradition," and is as follows:—

"It is stated that Ṭāhir-i-'Uryān was an illiterate person and was a wood-cutter. During the day he was wont to go to the Madrasa (academy) and listen

whilst the students would read their lessons, but the students used to make fun of him. One day he remarked to one of the inmates of the institution, 'I wonder what these students do in order that they may understand the instructions of the Professors.' The student replied jokingly, 'At midnight they get into this pond and plunge their heads under the water forty times; after undergoing this process, they understand the instructions.' Ṭāhir believed this account and did the same himself, though the weather was intensely cold. Just then a flash of light appeared and entered his mouth (?). Next day he came to the Madrasa and commenced a philosophical discussion with the students to which they were unable to respond. When they asked him the reason of this sudden change, he related his story to them, saying, 'I passed the night as a Kurd and opened with the morning as an Arab.' This immensely astonished his hearers. It is stated that there seemed to be extraordinary heat in his body, so much so that no one could sit near him. He used to pass his time continually in the jungles and mountains." Such is the modern tradition concerning our poet-philosopher.

This is the sum total of what we have been able to discover concerning the author of these rubā'iyāt, and in the absence of any early text that might throw further light on the subject it seems all that we are

ever likely to obtain. M. Blochet in Paris, Dr. Ross in London, Mr. Browne in Cambridge, and Mr. Ellis at the British Museum, have, with the utmost kindness and patience, ransacked the stores of biographical lore of which they have command in the endeavour to obtain for me some more explicit information concerning this mysterious personage, and with their combined failure to elicit any details other than those recorded above, I must reluctantly abandon the search for the present.

The other point to be considered is the dialect in which the rubā'iyāt of Bābā Ṭāhir are written. He is often called "Lurī," and Steingass gives "Lurī Ṭāhir Tātī" as the name of one of the tribes of the Lurs. Accordingly, Cte. de Gobineau states that he wrote in the Luri dialect, whilst Chodzko, in his "Popular Poetry of Persia" (London 1842, p. 434), says that he wrote in Māzandarānī dialect. We may, however, I think, adopt the view expressed in the introduction to the quatrains in the Ātash Kadah, that they are written in the Rājī (or Rey) dialect.* This dialect is one of the north Persian group which M. Huart (*loc. cit.*) proposed to class under the generic term "Pehlevi Musulman"; for a

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* See the note on page xi.

fuller explanation of the term the reader is referred to the article of M. Huart already quoted, in which his contentions in favour of this somewhat dubious expression are ingeniously set forth and its use justified.

A learned Sheikh of Kirmān, writing to Mr. E. G. Browne under date July 30, 1891, concerning these dialects, says: "The dialect about which you wrote for information is the Lūrī patois of Shīrāz and Isfahān, which is the Pahlavī dialect. Many poets, such as Sa'dī, Abū Is-ḥāq, Ḥāfiẓ, and Khwājū (of Kirmān), have composed verses in it."*

It is not expedient, in the introduction of a book primarily intended to present to the occidental reader the sentiment and beauty of a comparatively unknown collection of oriental quatrains, to go into the features of the dialect itself. The student who is interested in this branch of the subject is referred to the text which forms part of this volume. In the notes elucidating that text the dialectal forms are picked out and restored to ordinary Persian; it may be said, however, in this place, that these quatrains having been transmitted through perhaps nine hundred years by recitation and oral tradition, have suffered the usual

* E. G. Browne, "Notes on the Poetry of the Persian Dialects," *loc. cit.*, p. 773.

vicissitudes which affect such folk-songs when reduced to writing. Successive scribes, ignorant perhaps of the dialect they were transcribing, and careless perhaps of the historic value of a scrupulous exactitude, have produced a number of extremely variant texts, the variations, however, being fortunately confined within certain limits. The MS. of Mirzā Ḥabīb Isfahānī, from which M. Huart largely took his text, is apparently for the most part in pure dialect, whilst that of 'Alī ibn Abī Ṭālib, in Paris, appears to be frankly translated into pure Persian. It is for this reason that I have, wherever possible, given the text of M. Huart "in chief," noting the variants to be found in the other texts that I have used in compiling that which appears in this volume, and in arriving at its meaning.

When we come to the discussion of our translation, which purports to place before our readers the sentiments of Bābā Ṭāhir, we get on to exceedingly delicate ground. I must say at once that I alone am responsible for the actual translation of the quatrains, and that Mrs. Brenton has rhymed my literal interpretations with a fidelity and exactitude which is often but little short of amazing. Whatever errors of interpretation are to be found in this volume (and I am exceedingly conscious that they are many), are entirely due to my lack of a just comprehension of the original.

It is for this reason that, after very serious consideration, I have at last, and somewhat reluctantly, decided, on the advice, and at the request, of several students of the language, to append after the text my own measured prose rendering of the quatrains.

The initial difficulty with which one is confronted when attempting to translate a Persian dialect is the absence of any text-book dealing with the subject in anything like a complete form. An invaluable "Table of Phonetic Equivalents" forms part of Mr. Browne's article above referred to, and M. Huart's already quoted article discusses these variants at some length. Besides these sources of information, we have the important work of Berésine, "Recherches sur les Dialectes Persans," printed at Kazan (Casan) in 1853, which gives us elaborate vocabularies of the dialects of Gīlak and Māzandarān, Gabrī, Kurdish, Tālish, and Tātī. Some observations of Mr. Browne upon these difficulties will not be out of place. They are as follows:—"Not only does the Arabic character, especially when unpointed, afford a very imperfect means of representing graphically the finer shades of pronunciation, but every scribe, when he has to do with dialects not used for literary purposes, where he has no fixed rule to guide him, employs his own system, and is usually not consistent even in that. It is bad enough when the scribe is thoroughly familiar with the dialect which

he wishes to express in writing, and far worse when (as is generally the case) we have to deal with copies more or less remote from the original draft, made by persons ignorant of the dialect before them, into which all sorts of clerical errors are almost sure to have crept" (*loc. cit.*, p. 782). "I have learned by experience that the publication of even a very faulty and imperfect account of a matter which is interesting in itself, often suffices to elicit from other workers in the same field valuable communications and criticisms which might otherwise never be made . . . The English rendering which I give must, in some cases, be regarded as rather of a tentative character, though I believe that they fairly represent the general sense of the poems" (*loc. cit.*, p. 783).

With these preliminary observations by way of introduction, we must leave our "Lament of Bābā Ṭāhir" in the hands of the amateur of verse, and the student of the Persian language. My own interpretations of the quatrains have been versified with conspicuous success (I speak of course from the philological point of view, and not in any way presuming to encroach upon the domain of the literary critic), by Mrs. Elizabeth Curtis Brenton, whose paraphrase of the accepted renderings of the "Rubā'iyāt of 'Omar Khayyām" (by "Elizabeth Alden Curtis") attracted

so much attention when issued by "The Brothers of the Book" at Gouverneur (New York, U.S.A.) in 1899. My own translation has been added at the last moment under circumstances already alluded to. I had not intended that it should form part of this volume, but having been commanded to make a draft of it for the pleasure of a friend, it fell into the kind of measured prose in which it now stands. The result having been (as a fulfilment) a failure, it was cast aside, but was rescued from destruction, and, in a revised form, included herein for the assistance of students who may care to have a guide through the intricacies of the text. The quatrains being in the nature of independent aphorisms have no proper order of their own. Mrs. Brenton has arranged them as they fell into place during the process of constructing her poem; my prose version follows the order of the text, which I have arranged to some extent so as to bring together such sets of quatrains as appear to deal with certain attitudes of mind, e.g. Addresses to God, to himself, to his Beloved, and so on.

It may be observed, in conclusion, that it is often very difficult to determine whether an earthly or a heavenly object of adoration is the object addressed in any particular rubā'ī, but this is a difficulty which is incidental to all oriental poetry in which a mystic or Sufistic tendency is observable.

It only remains for me to record in this place my great indebtedness and sincere gratitude to Mr. E. G. Browne for his invaluable assistance in the compilation of this work.

EDWARD HERON-ALLEN.

VENICE,
April, 1901.

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RENDERED INTO ENGLISH VERSE

BY

ELIZABETH CURTIS BRENTON

THE

LAMENT OF BĀBĀ TĀHIR.

1.

I am a Nomad, a Fanatic Tramp,
Life has no ties for such an idle scamp;
  Aimless by day I wander, and at night
A Stone's my pillow, and the Moon my lamp.

2.

By day and night the Desert is my home,
My Tent the friendly Heavens' spreading Dome,
  Nor pain nor fever rack me, but I know
That night and day I sorrow as I roam.

3.

The Roses bloom upon the breast of Spring,
From every bough a thousand Bulbuls sing,
  But Earth contains no Pleasure-ground for me,
A Burning Heart to every joy I bring.

4.

Thy pictured Beauty, Love, ne'er leaves my Heart,
Thy downy cheek becomes of me a part,
  Tightly I'll close mine eyes, O Love, that so
My Life, before thine Image, shall depart.

5.

Out hunting, when a Falcon, once I went;
Sudden an Arrow through my wing was sent.
  Be warned, O heedless Wanderer! by me,
Against the Height the strongest Bows are bent.

6.

Without Thee in the Garden, Lord, I know
The sweetly-perfumed Roses cannot grow,
  Nor Tears of Grief, although the Lips should smile,
Be washed away in Joy's bright overflow.

7.

I am beset by cruel Tyranny,
My heart remembers all mine Eyes must see,
  I'll fashion, straight, a pointed sword of steel,
Put out mine Eyes, and set my poor Heart free.

8.

O thou who dost possess no less, no more,
Of Heavenly Knowledge than of Tavern-lore,
And that is—Nothing! Oh, canst thou expect
Aught from a World thou never wouldst explore?

9.

A Lion or a Tiger thou mightst be,
Ever, O Heart, O Heart, at War with me;
Fall but into my hands, I'll spill thy Blood,
That I may then know what to make of thee.

10.

Love, since my Day, by reason of thy Flight
Is all so dark, O come, illume my Night;
By those fair Curves that are thy Brows, I swear
Grief only shares my bed in my despite.

11.

Prince! through my Heart I am Affliction's prey,
It is the same all night and all the day,
I often grieve that I should grieve so much;—
O Someone take my graceless Heart away!

12.

O Love, in purple thou dost bid me go,
Grief, like an extra garment, weights me low,
Yet will I boast thee as Dawn boasts the Sun,
Till Israfil the Final Trump shall blow.

13.

I am the Phoenix, of such great Renown
The beating of my Wings inflames the town:
If one should paint me on a house-wall, why,
That luckless house would straightway be burned down.

14.

That phrase, "Yes, He is God," it troubles me,
My Sins are like the Leaves upon a Tree;
Oh, when the Readers read the Book of Doom,
What must my shame, with such a Record, be!

15.

Alas, how long, then, must I sorrow so?
Bereft of all, my Tears unceasing flow;
Turned from each Threshold I will turn to Thee,
And if Thou fail'st me, whither shall I go?

16.

Strung with thy Hair, O Love, my Rebāb gleams;
How far from thee my Degradation seems!
  Thou lov'st me not, and wouldst not be my Love,
Then wherefore comest thou to me in Dreams?

17.

Com'st thou? My Welcome thou shalt not contemn;
Come not, and who my bitter Grief shall stem?
  Give them to me, and of thy Woes I'll die
Or be consumed, or I'll put up with them.

18.

A Moment's space to seek my Love I ran,—
Hurry not so, for God's sake, Camel-man!—
  She holds my Heart a Prisoner, and through Love,
I'm but a Laggard in Life's Caravan.

19.

Though we be drunk, our Faith is all in Thee,
Weak and Unstable, still our Faith's in Thee,
  Guebres, or Nazarenes, or Musulmāns,
Whate'er our Creed, our Faith is Thine, and Thee.

20.

Happy is he who 's nigh to Thee in heart,
Who from Thy Teachings never need depart;
  Too feeble to approach Thee, I can still
Consort with Those who know Thee as Thou art.

21.

Come ye Initiates, let no one fail;
Form we a Circle and our Woes bewail,
  Bring Scales and our Fanaticism weigh,
The most Ecstatic most shall tip the Scale.

22.

The Sea within a Cup—this is my Gauge,
The Dotted Letter that completes the page,
  One in a Million 's such a Man as I,
I am the bright Exemplar of my age.

23.

Sweeter than Hyacinths to me is borne
The Breeze that, sighing, from thy Curls is torn:
  All night when I have pressed thy Picture close
The scent of Roses fills my Couch at Dawn.

24.

Ah, when will Health to my Sick Heart return!
The Good Advice I give it does but spurn.
  Flung to the Winds, 'twill not be borne away,
Cast in the Flames, alas, it will not burn.

25.

What Flame-singed Moth 's as blundering as I?
On such a Madman who would waste a Sigh?
  Even the Ants and Serpents have their nests,
But I have not a Ruin where to lie.

26.

For Love of Thee my Heart is filled with Woe,
My Couch the Earth, my Pillow is as low,
  My only Sin is loving thee too well.
Surely not all thy Lovers suffer so?

27.

Spare me the sight of thy Dishevelled Hair,
The sight of Tears in those thine Eyes most fair,
  Thou would'st deprive me of the Sun, thy Love,—
Oh, plunge me not too soon in Night's Despair.

28.

When thou art absent Sorrow dims my sight,
My Tree of Hope is barren of Delight,
And I, when thou art absent, all alone
Sit, and shall sit until my Soul takes flight.

29.

Without thee is my Heart in Mourning clad,
Show but thy Face, and straightway I am glad;
If all men had a share in my Heart's Grief,
No Heart in all the World but would be sad.

30.

Nought can the Meadows of my Fancy show
Save only Grief's sad-coloured Rose in blow,
From my poor Heart, 'tis such an Arid waste,
Even Despair's pale Herbage will not grow.

31.

The Lover and the Loved are so much One,
Each endeth where the Other is begun;
My Heart with my Belovéd's little Heart
Is interwove like Fabric closest spun.

32.

I'm a green Log fresh cut from off the Tree,
O Heart of Stone, thou burnest not for me,—
  Though who, indeed, expects a Stone to burn?
But I must smoulder till I kindle thee.

33.

My Heart is nigh distraught with Love's Emprise,
Tears gush in Torrents from my throbbing Eyes.
  A Lover's Heart is like a fresh-hewn Log,
One end sheds Sap, Flames from the other rise.

34.

By him who knoweth Grief, may Grief be told,
Just as the Expert can divine Pure Gold,
  And who but an Initiate shall gain
The Knowledge his Initiations hold?

35.

The Heart of Man, you say, is prone to Sin,
Oh yes! but did not first the Eyes begin?
  If on the tempting Face they did not look,
The Heart, unknowing, would be Pure within.

36.

O thou whose eyes are shadowy with kohl,
O thou whose slender figure works my Dole,
Whose locks with musk are laden, art thou dumb,
That thus with Silence thou shouldst rend my Soul?

37.

O thou hast caused a Thousand Hearts deep pain,
More than a Thousand sigh for thee in vain,
I've counted far more than a thousand Scars
Of thine inflicting, and yet More remain.

38.

The Mountain Tulip lasts but seven days,
The River Violet lives but seven days,
And I will cry the news from town to town
That Rosy Cheeks keep faith but seven days.

39.

When Trees to grow beyond their boundaries dare,
They cause the Gardeners much anxious care;
Down to their very Roots they must be pruned,
Though Pearls and Rubies be the Fruits they bear.

40.

Blessed are the Friends of God, Oh, blessed are they
Whose Task is ever " He is God " to say ;
  Happy are they who always are at Prayers,
For Heaven rewards them at the Final Day.

41.

Whom fearest Thou, of Man who makest light ?
Whom fearest Thou, Who puttest him to flight ?
  Half-hearted as I am, yet I fear none ;
Whom fearest Thou, O Double-Heart of might ?

42.

What though my Jar of Life be filled with Tears ?
When I am dead, released from all my Fears,
  Thy passing o'er my Grave will bring me back
To claim again the Bounty of my years.

43.

Thy Curly Locks in tangled Masses fall
About thy Rosy Cheeks that hold me thrall,
  On every separate Strand of thy soft Hair
There hangs a Heart,—a Heart upon them all.

44.

Like a sad-sounding Flute, Oh plaintively
My Heart laments. The Fear of losing thee
Will haunt my Soul till Resurrection Day,
And God alone knows when that Day will be!

45.

Love, to be sweetest, Love-Returned must be,
For else the Lover's Heart grows sick, you see:
Take Majnūn, he was desperately in love,
But Leila even more in love than he.

46.

Such Storms descend upon me from the Skies,
That salt Tears ever sparkle in mine Eyes;
The Smoke of my Lament goes up to Heaven,
For ever fall my Tears, my Groans arise.

47.

Only, from Grief, that Prevalent Disease,
An Alchemist could free us, should he please,
Yet comes at last a Remedy for all,
The Heart returns to Nothing, and finds Ease.

48.

Beset with Thorns and Thistles is thy Road,
Yet up to Heaven's Gate such Seed is sowed,
  If thou canst leave thy Flesh upon these Thorns,
Leave it, and travel with a Lighter Load.

49.

I am but a Taper weeping from the Flame:
Are not the Tears of Burning Hearts the same?
  All night I burn, and all day long I weep,
For Days and Nights like this thou art to blame!

50.

Oh, evil Fate that I should have to die!
But what is Fate when Destiny 's awry?
  A Briar in Love's Path, then let my Thorns
Tear out my Heart, that I may cease to sigh.

51.

What would it matter if but one small Grief
Were mine? but Oh, my Wounds are past belief!
  A Doctor or my Love to share my Couch—
Ah, only one of these could bring Relief.

52.

My Heart is fragile, like my Glass, and I
Fear lest I break it when I heave a Sigh,
A Tree whose Tears are Blood—is this so Strange,
When in a Pool of Blood my Roots must lie?

53.

I pray thy Sun-like face may never lack
The Shafts that split my Heart in swift Attack:
Why is the mole upon thy cheek so dark?
Objects so near the sun become burnt black.

54.

I go—I leave the World—I journey far
Beyond where even China's limits are,
And going, ask of Pilgrims whom I meet,
"Is this the End? Is this the Outmost Star?"

55.

O Thou Who didst create the Earth, the Sky,
How have we served Thee save to curse, deny?
Now by the Faith of Thy Beloved Twelve,
Preserve us Lord—we are not fit to die.

56.

My Heart and Soul are thine, O Lovely One,
My Secrets are thy Treasure, Lovely One.
  I know not, truly, whence my Sorrow comes,
But know that thou canst heal it, Lovely One,

57.

Where art thou, Love? Where is the Burning Spell
Of those kohl-shaded Eyes? O Love, I dwell
  On Earth but little longer—Tāhir dies—
Where art thou at this Moment of Farewell!

ELIZABETH CURTIS BRENTON.

NEW MILFORD, CONN., U.S.A.
April, 1901.

رباعيات بابا طاهر همداني عريان

THE RUBĀ'IYĀT

OF

BĀBĀ ṬĀHIR HAMADĀNĪ URYĀN

THE ORIGINAL DIALECTAL TEXT, WITH THE PERSIAN EQUIVALENTS AND NOTES

C

NOTE
UPON THE FOLLOWING TEXT.

It has been seen that anything in the nature of a codex, or early and authoritative text of the Quatrains of Bābā Ṭāhir is yet to be found, but I have noted such as are worthy of remark in the Introduction to this volume.

For the text which follows, therefore, I have been reduced to the following materials :—

(i.) The well-known Bombay lithograph, containing the Rubā'iyāt of 'Omar Khayyām, Bābā Ṭāhir, Abu Sa'īd ibn Abu 'l-Khayr, &c. [Referred to as B or B i., and B ii.] رباعیات عمر خیام بابا طاهر ابو سعید بن ابو الخیر Bombay, 1297 A.H., and (second edition) Bombay, 1308 A.H. Both of these contain 57 rubā'iyāt. It was this collection which first called my attention to the author.

(ii.) The *Ātash Kadah* of Luṭf 'Alī Beg Āẕar. [Referred to as AK.] Bombay, 1277 A.H. آتش کدهٔ لطف علی بیك آذر This contains 25 rubā'iyāt at p. 247.

(iii.) The *Majma'u 'l-Fuṣaḥā* of Riẓā-Qulī Khān. [Referred to as M.] Ṭihrān, 1295 A.H. تذكره موسوم بمجمع الفصحا This contains 10 rubā'iyāt at p. 326 of vol. i.

(iv.) The collection lithographed at Ṭihrān (1274 A.H.), containing Rubā'iyāt of 'Omar Khayyām, Bābā Ṭāhir (27 rubā'iyāt), 'Aṭṭār, Malik Irij, and poems of Tabrīzī, &c. [Referred to as T.]

(v.) The *Munājāt* of the Khwāja 'Abdu 'llah al-Anṣārī. [Referred to as MA.] Bombay, 1301 A.H. مناجات خواجه عبد الله الانصارى This contains 32 rubā'iyāt at p. 87.

(vi.) The text constructed by M. Clément Huart in the Journal Asiatique (8th ser., vol. vi., no. 3, Paris, 1885, p. 502), purporting to be derived from nos. (i.), (ii.), and (iii.), and a modern MS. belonging to a contemporary collector, Mīrzā Ḥabīb Iṣfahānī, which I understand is now in Constantinople. [Referred to as H.]

(vii.) A MS. in my collection, which is undated, but appears to be of the end of the 18th or beginning of the 19th century, which contains 27 rubā'iyāt, three of which are not in any of the above sources. [Referred to as MS.]

رباعيات بابا طاهر همداني عريان

1.

خرم آنان که هر زامان ته وینن
سخون وا ته کرن وا ته نشینن
گرم پایی نه بی کآیم ته وینم
بشم آنون بوینم که ته وینن

B 5, AK 5, H 24, MS 5.

l. 1. Persian, هر زمان ترا بینند. The other texts for زامان read وامان, which is unsatisfactory.

l. 2. Persian, با تو نشینند. The other texts begin with the more ordinary form سخن. MS begins the line ته رازی کرن 'who confide their secrets to thee.'

l. 3. بود = بی ; ترا بینم = ته وینم ; اگر مرا = گرم. For پای نه بی B has دسته نبی, AK has دست نبی, and MS. has دست رس نبی, all of which convey a similar meaning.

l. 4. Persian, بشوم آنان ببینم که ترا بینند. The other texts restore the Persian آنان.

2.

بیته یا رب ببستان گل مروياد
اگر روياد هرگز کس مبوياد
بیته گر دل بخنده لب کشایه
رخش از خون دل هرگز مشوياد

B 49, T 4, H 2.

The dialectal forms to note in this quatrain are in ll. 1 and 3, بیته for بی تو, and in l. 3 کشایه for کشاید. B has the ordinary Persian form.

3.

خوشا آنان که الله یار شون بی
بحمد وقل هو الله کار شون بی
خوشا آنان که دائم در نمازن
بهشت جاودان بازار شون بی

B 26, T 12, H 46.

The terminals شون بی = شان بود. T and B restore شان.

l. 3. T and B restore the Persian در نمازند.

4.

مو از قالوا بلی تشویش دیرم
گناه از برگ داروں بیش دیرم
چو فردا نومه خونوں نومه خونن
مو در کف نومه سر در پیش دیرم

B 25, H 13.

The terminal دیرم in 1, 2 and 4 = دارم.

l. 1. مو = من. The line translates 'I am troubled on account of (the phrase) "They said Yes; (Thou art our Lord.)"'

l. 2. H has a somewhat pedantic note deriving داروں from دار ('a gallows') with a dialectal plural. It seems unnecessary to seek beyond داروَن = the common elm-tree, though B reads داران.

l. 3. In Persian, چون فردا نامه خوانان نامه خوانند, *lit.* 'When to-morrow the Readers of the book (*i.e.* the Recording Angels) read the Book.' B reads خونان and خونند.

l. 4. The same dialectal forms for من ـ نامه ـ دارم. B reads نامه.

5.

خداوندا که بوشم با که بوشم
مژه پر اشك خونین تا که بوشم
همم کز در برانی سو ته آیم
تو کم از در برانی واکه بوشم

B 30, H 16.

It will be observed that this quatrain is identical in sentiment, and almost textually as regards ll. 3 and 4, with B 2, AK 2, H 20, MS 2 (*infrâ*, No. 6).

The terminals بوشم are the dialectal form of باشم.

l. 1. B has یا for با, and in l. 2 وا for تا, giving the interjectional 'Oh!' and 'Alas!' for the more satisfactory 'with' and 'how long.' It is probably a liberty or carelessness of the scribe.

l. 3. I have followed H in taking سو ته as two words for سوی تو ('towards thee') rather than as one for سوخته ('burnt,' or 'in ecstasy'). برانن = برانند. B restores the Persian form.

l. 4. کم = که مرا ; وا = با. B has سو ('towards') for با or وا.

6.

باین بی آشیانی بر کیانشم
باین بی خانمانی بر کیانشم
هم از در برانن سو ته آیم
ته گرا: د، برانی بر کیانشم

B 2, AK 2, H 20, MS 2.

Vide note to No. 5 *suprâ*.

l. 1. کیتشم is the dialectal contraction of کینی (pl. of که) and شوم.

l. 2. B and AK give the more ordinary Persian phrase خنی و مستی.

l. 3. The other texts give همه as in No. 5 *suprà*.

l. 4. The other texts, as in No. 5, give کم (= که مرا) for گر, a preferable variant.

7.

کشیمون ز بزری از که ترسی
بیتی از بخواری از که ترسی
مو و این نیمه دل ز کس نترسم
دو عالم دل ته داری ز که ترسی

B 19, AK 20, H 41, T 26, M 10, MS 20.

l. 1. The other texts begin the line نشیمن, M and MS substituting گر for ز; it is the dialectal form for گرمسیر نشینی.

l. 2. M and T have گر for ز; B, AK and MS have ور for ز. B has بخوتی for بخواری "with contempt".

l. 3. مو و = من با; the other texts, excepting M, have the مو at the end before نترسم, and begin بدین.

l. 4. ته = تو; M for دو عالم reads جهانی (syn.).

8.

اگر مستان مستیم از ته ایمون
وگر بی پا و دستیم از ته ایمون
اگر گوریم و ترسا و مسلمون
بهر ملّت که هستیم از ته ایمون

B 4, AK 4, MS 4, T 15, H 23.

The other texts restore the Persian ایمان all through (*vide* note on p. 69), and in the first two lines have the singular دستم - مستم.

l. 1. B and the others have تو for ته here and in l. 2.

l. 3. B and AK have گبر ('Guebres') for گور, and ور ('and if') for و. AK and MS has هند ('Hindu') for ترسا; T reads the line اگر هند و اگر گبر ار مسلمان. Every scribe seems to have chosen his own forms of unorthodoxy for insertion.

l. 4. B and T تو for ته.

9.

نوای ناله غم اندوته ذونو
عیار زر خالص پوته ذونو
بوره سوته دلون واهم بنالیم
که حال سوته دل دلسوته ذونو

B 56, AK 6, T 16, H 27.

The terminals نونو = the Persian دانَد ; MS has زونو throughout, AK has it in ll. 2 and 4. Note the elimination of the خ in اندوتة - پوتة - سوتة.

l. 1. This line in AK reads تو لی نالە و لمد و تە زنە نو.

l. 2. T has قلت و for زر, giving the meaning 'paucity or pureness,' probably an error for قلب 'alloy'; MS has قلب و in this place, giving 'alloyed or pure.' It might be taken as an emphatic of خالص, but this would be far-fetched.

l. 3. بورة = بيآ ; دلرن = دلن. T restores the Persian forms; MS and AK restore دلن only.

l. 4. The other texts for حل read قدر: 'The value (or measure) of their initiation only the Initiates know.'

10.

هر اون باغی کە دارش سربدری
مدامش باغبان خونین جگری
ببايد کندنش از بيخ و از بن
اگر بارش همە لعل و گهری

B 23, AK 24, T 27, H 45, MS 24.

Excepting for آن in l. 1 all the texts are unanimous as to this quatrain, the intention of which completely baffles me.

11.

دلا راه ته پر خار و خسك بی
گذرگاه ته بر اوج فلك بی
گر از دستت بر آیو پوست از تن
بر افکن تا که بارت کمترك بی

B 20, AK 21, H 42, MS 21.

The meaning of this quatrain is exceedingly obscure. بی as before = بود

l. 1. B and AK restore the Persian تو; B has بر ('upon') for پر ('full of').

l. 2. B and MS have تو.

l. 3. MS reads در آیی for بر آیو; B and AK omit از and begin اگر, and restore the Persian آید. I think there is a lost idiom here.

l. 4. Note the diminutive comparative کمترك 'a little less.'

12.

بوره سوته دلون گرد هم آییم
سخن وا هم کریم غمها کشاییم
ترازو آوریم غمها بسنجیم
هر آن سوته‌تریم سنگین‌تر آییم

B 46, H 19.

l. 1. B has the Persian بیا and دلان. سوته = سوخته.

l. 2. B for واهم has باهم, giving us 'let us talk together' B also has کساریم ('let us suffer or undergo') for کشاییم, but the rhyme is impossible. کنیم = کریم.

13.

بورہ سوتہ دلون ہون تا بنالیم
زهجر آن گل رعنا بنالیم
بشیم با بلبل شیدا بگلشن
اگر بلبل نناله ما بنالیم

B 3, AK 3, MS 3, H 15.

l. 1. In Persian, بیا سوخته دلان هان تا بنالیم. All the other texts read سوته دلهای بورہ تا بنالیم. M. Huart has confused ll. 1 and 2 in his note, with a result which is, as he says, "unsatisfactory."

l. 2. The other texts give عشق ('love') for هجر ('departure.')

l. 3. بشیم = بشویم.

l. 4. نناله = ننالد. The other texts restore the Persian form.

14.

جرة بازی بدم رفتم به نخچیر
سیه چشمی بزد بربال مو تیر
برو غافل مچر در کوهسارون
هر اون غافل چرة غافل خورة تیر

B 35, H 5.

l. 2. B has دستی for چشمی, giving the meaning 'covetous' rather than 'ill-omened' or 'black-eyed,' and also من the Persian for the dialectal مو (= ما).

l. 3. Note the dialectal و for ا in کوهسارون. B substitutes the word جوکناران, giving us 'river-bank' instead of 'mountain-top.' The 1308 edition of B (but not the 1297 edition) مجو 'seek' for مچر 'graze' or 'wander.'

l. 4. Dialectal forms اون for آن; چرة for چرد; خورة for خورد. B restores the Persian form in each instance.

15.

دی اسب مرا گفت که در این چه شکست
کاصطبل تو از زاویهای فلك است
نه اب درآن نه سبزة نه کاه و جو
این جای ستور نیست جی ملك است

MS 27.

This quatrain, which is in pure Persian, is only to be found in the MS. no. vii. It is more than probably an interpolation (*vide* note on p. 72), and the metre is far from satisfactory.

16.

زشور انگیزیٔ چرخ فلك بی
كه دگم چشم زخمم پر نمك بی
دمادم دود آهم تا سموات
تنم ذالن و اشكم تا سمك بی

B 38, K 49.

l. 4. سمك is the mythological Fish that supports the whole world in the Muḥammadan cosmogony.

17.

خداوند! زبس زارم ازین دل
شو و روزان درآزارم ازین دل
زبس ذالیدم از ذالیدنم كس
زمو بستن كه بیزارم ازین دل

B 29, K 9.

l. 2. The lithographer of B has the slip درازآرم, which is confusing for a moment.

l. 3. Mr. Browne suggests كشی for كس 'I have grieved so much: kill me with grief.'

l. 4. مو = ما ; بستون is the dialectal imperative of ستدن, and B reads بستان

18.

مو که سر در بیابونوم شو و روز
سرشك از دیده بارانوم شو و روز
نه تو دیرم نه جایوم میکرو درد
همی ذونم که نالونوم شو و روز

B 43, H 7.

Note the recurring dialectal form شو for شب (and in l. 3. تو for تب), and the pleonastic و in بیابونوم - بارانوم - جایوم - نالونوم, all of which appear in restored Persian form in B, so. بیابانم - بارانم - جایم - نالانم.

l. 1. Dialectal form مو for من.

l. 3. دیرم for دارم - میکرو for میکنم - تو for تب.

l. 4. ذونم for دانم ; B has the Persian form.

19.

بلایه دل بلایه دل بلایه
گنه چشمون کرون دل مبتلایه
اگر چشمون نوینن روی زیبا
چه ذونو دل که خوبون درکجایه

B 17, AK 18, H 37, T 25, MS 18.

In all the other texts the final ة ة are omitted. They give here the value of است.

l. 1. T and MS substitute خدایا for the second بلای.

l. 2. Pers. چشمان, which is restored by the other texts. For کرون T has کرد, whilst the other texts have the participle کرن ; کند would be a better emendation.

l. 3. نوینن = نبینند, but B and AK read ندیدی ; چزمان and زینا in AK are errors of the scribe. T and MS read the line اگر چشمان نکردی دیدة بانی, 'If the eyes did not play the sentinel.'

l. 4. For ذونو (in B and AK زونی to balance بلای) read Pers. داند ; خوبون = خوبان. T and MS read the line چه دانستی دلم خوبان کجائی, 'How wouldst thou know, my heart, where the Beautiful Ones are?'

20.

ز دست دیدة و دل هر دو فریاذ
که هر چه دیدة وینة دل کنة یاذ
بسازم خنجری نیشش ز پولاذ
زنم بر دیدة تا دل گردة آزاذ

B 36, H 3.

B has the ordinary Persian د instead of ذ at the end of each line.

l. 2. Note the dialectal forms وینه for بیند, and کنه for کند. B restores the Persian forms.

l. 3. بسازم is Persian, where one would have expected the dialectal form بسوجم. B for پولاذ has فولاد, which is synonymous.

l. 4. B has کردد, for the dialectal form گرده.

21.

دلی دیرم که بهبوذش نمیبو
نصیحت می کرم سوذش نمیبو
بباذش میدهم نش میبرد باذ
برآتش می نهم دوذش نمیبو

B 6, AK 7, H 26, T 17, M 2.

In the other texts the undotted د invariably takes the place of the ذ; نمیبو = نمیبود.

l. 1. The other texts (except M) restore the Persian دارم.

l. 3. M has میبره for میبرد, AK has بیادش and یاد, evidently an error of the scribe. نش compounded of نه and اش = اورا نه.

l. 4. M has آذر for آتش, a synonym.

22.

مو آن رندم که نامم بی قلندر
نه خون دیرم نه مون دیرم نه لنگر
چو روز آیه بگردم گرد گیتی
چو شو گرده بخشتی وانهم سر

B 44, H 6.

l. 1. Dialectal مو for من - بی for بود.

l. 2. خون - مون for خان - مان 'possessions' or 'domestic belongings.' B has the variant line نه خون دیرم ز مون دیرم نه لنگر ; دیرم is the dialectal form of دارم.

l. 3. آیه for آید.

l. 4. شو is dialectal for شب. B restores the Persian گردد for گرده.

23.

بعالم همچو مو پروانهٔ نه
جهانرا همچو مو دیوانهٔ نه
همه مارون و مورون لانه دیرن
من بیچاره را ویرانهٔ نه

B 8, AK 9, H 28, T 18, MS 9.

The terminals نه stand for the Persian نیست ; مو in ll. 1 and 2 = ما.

l. 1. The other texts read this line چو من یکسوته دل پروانهٔ نه. The word پروانه is especially applied to the moths that fly about a candle. We have here a reference to the Sufi parable, in which the total annihilation of a moth by being burnt in a candle typifies the self-annihilation of the Initiate and his absorption into God. The line as it reads in the other texts carries out the idea even more fully.

l. 2. The other texts begin بعالم همچو مو, &c.

l. 3. The other texts restore the Persian موران and ماران, and MS restores دارند for the dialectal دیرن.

l. 4. The other texts for بیچاره return to the دیوانه of l. 2.

24.

ز کشت خاطرم جز غم نرویو
ز باغم بجز گل ماتم نرویو
ز صحرای دل بیحاصل مو
گیاه نا امیذی هم نرویو

B 47, T 1, H 35.

The terminals are the Persian نروید. B and T have نروئی throughout.

l. 2. For بجز B has جز, which gives correct scansion.

l. 3. The other texts restore the Persian من for مو.

4. The other texts eliminate the dot of ذ in امیذی.

25.

دلی نازك بسان شیشه ام بی
اگر آهی کشم اندیشه ام بی
سرشکم گر بوه خونین عجب نیست
مو آن دیرم که در خون ریشه ام بی

M 8, H 55.

l. 3. بوه = بود. M for نیست has the dialectal form نی.

l. 4. مو = من. M restores the Persian دارم.

26.

اگر دردم یکی بودی چه بودی
وگر غم اندکی بودی چه بودی
ببالینم حبیبم یا طبیبم
ازین دو گر یکی بودی چه بودی

B 42, H 52.

The texts are identical and pure Persian.

27.

بنالیدن دلم مانند نی بی
مدامم درد هجرانت زپی بی
مرا سوز و گدازه تا قیامت
خدا ذونو قیامترا که کی بی

B 21, AK 22, H 43, M 6, MS 22.

l. 1. B and AK begin the line بند بند دلم, and MS بند بند شم (= شوم); بی as before = بود.

l. 3. B, AK and MS read گدازت.

l. 4. M has دانه (= داند) for ذونو; B, AK and MS read the line خدا ز و تا قیامت تا بکی بی, AK having تو for تا.

28.

بهار آیو بهر باغی گلی بی
بهر شاخی هزاران بلبلی بی
بهرمرزی نیارم پا نهادن
مباد از مو بترسوته دلی بی

B 50, T 6, H 54.

l. 1. آیو = آید. B and T have آئی. B reads the line بهار آئی بهر لاله دلی بی.

l. 2. The other texts begin بهر لاله.

l. 4. مو = من; سوته = سوخته.

29.

مو آن بحرم که در ظرف آمدستم
مو آن نقطه که در حرف امدستم
بهر الفی الف قدّی بر آیه
الف قدّم که د. الف آمدستم

B 24, AK 25, H 22.

l. 1. B and AK have من for مو here and in l. 2.

l. 3. B and AK have بر آید for بر آیه the dialectal form.

30.

مو أم آن آذرین مرغی که در حال
بسوجم عالم ار برهم زنم بال
مصور گر کشه نقشم بدیوا.
بسوجم خونه از تاثیر تمثال

B 52, T 10, H 11.

l. 1. مو = من. Huart says that آذرین is an emendation suggested by Mīrzā Ḥabīb Iṣfahānī, whose MS. had the word عاجزین 'impotent' or 'hopeless,' which makes nonsense in this place. B and T have identically منم for مو أم, آجزین for آذرین, and فی الحال ('in a moment') for در حال.

l. 2. بسوجم = بسوزم. T omits هم, which is unimportant for the sense but not for the metre.

l. 3. کشه = کشد, and B and T have the latter (Persian) form.

l. 4. Persian, بسوزم خانه. B and T read عالم ('the universe') for خانه. B has تاثیر for تاثیر in *both* editions, which would seem to preclude a mistake of the copyist, but is incomprehensible.

31.

اگر دل دلبره دلبر چه نومه
وگر دلبر دله دل از چه نومه
دل و دلبر بهم آمیته دیرم
نذونم دل کهه دلبر کرومه

B 13, AK 14, MS 14, T 21, H 32.

l. 1. نومه (here and in l. 2) = نام است. T reads this line اگر دل دلبر و دلبر کدامست, the other texts ending the line کدامی.

l. 2. دله = دل است. T reads وگر دلبر دل و دلبرا چه نامست, the other texts having دلرا for دل از and ending چه نامی; they also have دلی for دله, as is frequent.

l. 3. امیته = امیخته. The other texts for دیرم have وینم = بینم.

l. 4. نذونم = ندانم; کهه = که است; کرومه = کدامست or کدامی, which forms are retained by T, B, AK and MS.

T has كه و for كهه; B, AK and MS begin the line نزونم. AK has كه خبر 'what news' for كهه.

The meaning of the whole quatrain is very mystic and purposely involved.

32.

بروی دلبری کرمائلستم
مکن منعم گرفتار دلستم
خدارا ساربون آهسته میرون
که مو وامانده آن قافله ستم

B 51, T 9, H 21.

The terminations ستم represent the auxiliary هستم.

l. 2. The م in منعم is the accusative after مکن.

l. 3. B and T restore the Persian forms ساربان and میران.

l. 4. B restores من for مو, and has قافلستم for قافله ستم.

The imagery in this quatrain is obscure, but I take it to mean, 'I lag behind in the race for life, making love, and meanwhile life passes.' Cf. Omar Khayyām, قافله عمر 'the Caravan of Life'; and also Mr. E. G. Browne's quotation from Quṭbu 'd-Dīn 'Atīqī, at p. 51 of his recent 'Biographies of Persian Poets' (Journ. Roy. Asiatic Soc., Jan. 1901): 'Every moment I fall back from this caravan;

again and again I turn my face towards the abode of that swaying cypress.'

33.

ز دل نقش جمالت در نشی یا
خیال خط و خالت در نشی یا،
مژه سازم بگرد دیده پرچین
که خون ریژه خیالت در نشی یا،

H 4, M 1.

ll. 1, 2 and 4. Note the dialectal form نشی for نشود.

l. 3. M has کردم for سازم, which is synonymous.

l. 4. ریژه is the dialectal form of ریزد. M begins the line که خونایه, a dialectal form of the equivalent خون آید.

34.

کارم همه ناله و خروش است امشب
نه صبر پدید است و نه هوش است امشب
دوشم خوش بود ساعتی پنداری
کفّارهٔ خوش دلئ دوش است امشب

MS 26.

This quatrain is in pure Persian, and only found in the MS. no. vii.

35.

هزارت دل بغارت برده ویشه
هزارانت جگر خون کرده ویشه
هزاران داغ ویش از ویشم اشمرت
هنی نشمرته از اشمرته ویشه

B 11, AK 12, M 5, T 20, H 39, MS 12.

The terminals ویشه = بیش است. The terminals of M and T are ویش, and of B, AK and MS بیشی.

l. 1. M and T for برده have the dialectal برته; B and AK have ورته; MS between this and T has ورته و بیشی. M. Huart has misread the termination in AK, which is very badly written.

l. 2. The same observations apply here.

l. 3. In T the final ت is omitted. The various scribes have taken considerable liberties with this line, probably not understanding it; thus M has سنیم for ویشم, B and AK have ریش از سیم for ویش از ویشم.

l. 4. M for هنی (dialectal form of هنوز) has the prefix همی. The form اشمرته, which is to be found also in M, T, B and AK, does not rhyme. MS is the only text before me which has اشمرده, which would rhyme correctly in this quatrain as it stands here.

36.

پیشان سنبلان پر تاو مکه
خمارین نرگسان خوناو مکه
ورینی ته که مهر از ما وریني
وریته روزگار اشتاو مکه

B 7, AK 8, H 31, MS 8.

مکه is the dialectal imperative of کردن.

l. 1. The other texts read تاب for تاو.

l. 2. The others for خوناو read پر خواب 'full of sleep.' نرگیسان in H is a misprint.

l. 3. ورینی = برینی, which is the dialectal form of بر این هستی 'thou art bent on,' in distinction from ورینی at the end of the line, which is derivable from بریدن 'to sever.' MS for ته has خود ('self').

l. 4. برینه = برینه ; اشتاو = اشتاب.

37.

دلت ای سنگدل بر ما نسوجه
عجب نبوه اگر خارا نسوجه
بسوجم تا بسوجونم دلت را
در آتش چوب تر تنها نسوجه

B 33, T 7, H 34.

The terminals نسوجه = نسوزد. The terminals in T read نسوجی, and in B نسوتی (from سوختن).

l. 2. نبوه = نبود. The Persian form is restored in B, which ends بسوتی.

l. 3. بسوجم = بسوزم ; بسوجونم = بسوزانم. B and T have the compromise بسوجانم.

l. 4. For آتش B has آزر, and T has آذر.

38.

دلی دیرم ز عشقت گیژ وویژه
مژه بر هم زنم سیلابه خیژه
دل عاشق مثال چوب تربی
سری سوژه سری خونابه ریژه

B 15, AK 16, T 23, MS 16, H 29.

AK and MS end l. 1 وویجی, l. 2 خیجی, l. 4 ریجی. The whole quatrain with its variations gives us a good idea of the elasticity of the dialect in which it is written.

l. 1. دیرم = دارم ; وویژه = ببیزد. T reads the line دلم از دست خوبان گیم ویجه (ویجه = ریزد), the poet's heart being broken by the power of Beauties in general. B, AK and MS are the same, but soften دست into عشق.

l. 2. T reads this line گهی سوجه بر آتش گه بریجه 'At one time burns upon the fire, at another crumbles away.' (سوجه = سوزد ; بریجه = بریزد).

l. 3. بود = بی. B, AK and MS have بسان for مثال, a synonym.

l. 4. T has سوجه and ریجه, and the 1297 edition of B has سوجی (like AK), a phonetic error of the scribe. سوجه and سوجی = سوزد from سوختن.

B 45 is a slightly variant repetition of this quatrain :—

دلی دیرم زعشقت گیژ ویژه
مژه بر هم زنم خونابه ریژه &c.

39.

بی ته یکدم دلم خرّم نمونه
وگر روی تو وینم غم نمونه
اگر درد دلم قسمت نموین
دل بی درد در عالم نمونه

B 18, AK 19, MS 19, H 36.

The terminals نمونه = the Persian نماند; the other texts terminate in نمانی. The occurrence in the quatrain of both forms ته and تو is noteworthy.

l. 2. وینم = بینم.

l. 3. نموین is the dialectal form of نمایند, which is restored by the other texts.

40.

مسلسل زلف بر رو ریته دیری
گل و سنبل بهم آمیته دیری
پریشان چون کری اون تار زلفون
بهر تاری دلی آویته دیری

B 22, AK 23, H 44, MS 23.

The terminals دیری = داری. Note also the dialectal forms of ریخته ـ آمیخته ـ آویخته.

l. 3. B and AK have زآن for چون, and restore (also MS) آن for اون.

41.

خور آئین چهرهات افروتهتر بی
دلم از تیر عشقت دوتهتر بی
ز چه خال رخت ذونی سیاهه
هرآن نزدیك خور بی سوتهتر بی

M 7, H 57.

In this quatrain we have the dialectal forms of افروخته ـ سوخته ـ دوخته.

l. 3. ذونی = دانی. The terminal ه = است. M restores دانی, and has سیاهن the plural form.

42.

نسیمی کز بن آن کاکل آیو
مرا خوشتر زبوی سنبل آیو
بشو گیرم خیالش‌را در آغوش
سحر از بسترم بوی گل آیو

B 14, AK 15, H 25, M 3, T 22, MS.

The terminals آیو = آید, which is restored in M and AK. B, T and MS have آیی all through.

l. 1. MS for کز بن آن reads کز درون, giving the sense from among those curls.'

l. 3. M, B, AK, T and MS begin the line چو شو. H notes هرشو from the Isfahānī MS. شو is the dialectal form of شب. The other texts read خیالترا.

43.

دو زلفونت کشم تار ربابم
چه می خواهی ازین حال خرابم
تو که بمو سر یاری نداری
چرا هر نیمه شو آیی بخوابم

B 41, H 18, T 5.

l. 1. B and T preserve the Persian زلفانت. B has بسو for کشم, which is unsatisfactory. The Rebāb is a two- or three-stringed bow instrument, played like a violoncello, much in use in Persia, which I have described elsewhere ('Violin Making,' London, 1885, p. 27).

l. 3. T has اگر با من for تو که بمو, and B has با ما for بمو, correcting the metre, which is wrong, as above. Mr. Browne suggests تو گر با مو. These are clearly allowable emendations.

l. 4. نیمهٔ شو (Pers. شب), 'midnight.'

44.

ته کت نازندهٔ چشمون سرمهٔ سایه
ته کت بالندهٔ بالا دلربایه
ته کت مشکینه گیسو در قفایه
ابی واجی که سر گردون چرایه

B 10, AK 11, H 38, MS 11.

In ll. 1, 2 and 3 ته کت = تو که ترا. The other texts omit the final ه ه.

l. 1. The other texts restore the Persian چشمان. I am not quite satisfied whether سرمهٔ سایه should be rendered 'shadowed with surmeh,' or '*are* rubbed with surmeh,' giving to the terminal ه the power of است. B has the

reading سائی, the 2nd person singular, which is probably the proper reading.

l. 2. In this line the terminal ۃ = است.

l. 3. تقائی in B 1297 and نقائی in B 1308 are errors of the scribes.

l. 4. M. Huart appends the following note:—"This line is nearly incomprehensible. واجی must approximate the Talish واچ ('word,' Bérésine, p. 52) . . . . بد واجی signifies 'evil word' (Bérésine, p. 30) . . . But چرایه seems to be a 3rd pers. sing. of the aorist; we connect it with چریدن 'to wander,' which we have already met bearing this meaning. *Cet hémistiche est rebelle a l'analyse et notre traduction très conjecturale.*" I would rather cling to the primary meaning of چرا, and suggest as a translation, 'O Refuser of Speech, wherefore is thy head averted?' Mr. Browne suggests the rendering, 'Why dost thou ask "Wherefore art thou dizzy?"' making چرایه = چرائی.

45.

چو خوش بی مهربانی هردو سربی
که یک سر مهربانی درد سربی
اگر مجنون دل شوریدهٔ داشت
دل لیلی ازآن شوریده‌تر بی

B 9, AK 10, T 19, H 48, MS 10.

All the texts are identical and, save for the contracted dialectal terminal بی, are in pure Persian.

l. 1. Compare the Turkish proverb محبّت ایکی باشدندر 'Love must be on both sides.' Mr. Browne tells me that in Persia the word از is substituted for هر. It is certainly better. B ii. begins the line چه for چو.

ll. 3 and 4. Leila and Majnūn represent in Persian poetry the archetype of profoundest love.

46.

بورہ یکشو منوّر کن وثاقم
مهل در محنت روز فراقم
بجفت طاق ابروی تو سوگند
که مو جفت غمم از تو طاقم

B 37, H 12.

The variations between H and B are very considerable in this verse, B as a rule substituting the Persian for the dialectal forms.

l. 1. بورہ = بیا, the imperative of آمدن; شو = شب. B's line reads—

بیا یکشو برافروزون اطاقم

l. 2. مهل neg. imp. of هشتن or هلیدن. B's line reads

محل در محنت و درد و فراقم

l. 3. B's line merely transposes thus:—بطاق جفت.

Note the word-play upon جفت and طاق; طاق also meaning 'single' as opposed to جفت 'a pair.'

l. 4. مو = من ; تو = تب. B's line reads—

که هم جفت غمم تا از تو طاقم

retaining the Persian value of تو.

47.

مگر شیر و پلنگی ایدل ایدل
بمو دایم بجنگی ایدل ایدل
اگر دستم فتی خونت وریژم
وینم تاچه زنگی ایدل ایدل

B 1, H 8, AK 1, MS 1.

l. 2. Dialectal form بمو for بما.

l. 3. فتی is the dialectal form of the Persian افتادی; وریژم = Persian بریزم, MS has the form بریجم.

l. 4. وینم is the Persian ببینم. B gives the compromise بوینم.

48.

نگارینا دل وجانم ته دیری
همه پیدا و نهانم ته دیری
نذونم مو که این درد از که دیرم
همی ذونم که درمانم ته دیری

M 9, H 56.

In the terminals نه دیری = تو داری.

l. 2. M for نهانم has the synonym پنهانم, which is required by the metre, which halts here.

l. 3. M for نذونم مو has the strong Persian form نمیدانم.

l. 4. ذونم = دانم.

49.

اگر آیی بجانت وا نواژم
وگر نآیی زهجرانت گداژم
هراون دردی که داری بر دلم نه
بمیرم یا بسوجم یا بساژم

B 34, T 2, H 17.

F. Rückert cites this verse with certain variants in his 'Grammatik und Rhetorik der Perser' (Gotha, 1874, p. 22); but he does not cite his authority, and the Grand-Ducal librarian at Gotha tells me there is no MS. or lithograph of Bābā Ṭāhir in the library there.

T and B restore the Persian ز for ژ all through.

l. 1. Rückert has نواجم.

l. 2. T and Rückert have بهجرانت, Rückert following grammatically with بساجم ('I will put up with it'), the dialectal form of بسازم.

l. 3. B and Rückert have the Persian هرآن for هراون, whilst T substitutes بيا 'come!'

l. 4. The forms are much interchanged. T has بسوزم. B has بساجم (which does not rhyme); and so has Rückert, who also has تا for the first يا, and translates 'sterben will ich, mir mag weh oder wohl sein,' which, if supported by authority, is good. Cf. the philosophical axiom—

اگر قضا با تو نسازد - تو با قضا بساز

50.

الالهٔ کوهسارون هفتهٔ بی
بنوشهٔ جو کنارون هفتهٔ بی
منادی می کرم شهرو بشهرو
وفای گلعذارون هفتهٔ بی

B 16, AK 17, T 24, H 40, MS 17.

In ll. 1, 2, 4 we have the dialectal plural in ون instead of ان; the other texts have the Persian ان; بی = بود.

l. 1. هفتهٔ 'of one week's duration' (Pers. يك هفتگی). Cf. يك سالگی 'one year old.' The *hamza* in الالهٔ in H injures the metre. So also بنوشهٔ in l. 2.

l. 2. T and MS restore the Persian form بنفشه.

l. 3. B and AK have میکرو for می کرم; MS restores the Persian شهران بشهران. B has سهرو بسهرو probably an omission

of the scribe. Connected with the Arabic سهر it might be read 'in every waking moment,' *sed quære.*

l. 4. ون = ان.

51.

دلم از درد تو داگم غمینه
ببالین خشتم و بستر زمینه
همین جرمم که مو ته دوست دیرم
نه هرکت دوست داره حالش اینه

B 53, M 4, H 30, T 11.

The terminals ه represent the Persian است.

l. 1. تو is probably an emendation of the scribe. ته is in l. 3, and in T here also. M for تو داگم has هجرانت ('thine absence'). از for H's ز for metre.

l. 2. M reads this line سر نیم خشت و بالینم زمینه, a paraphrase.

l. 3. Compare دیرم in this line with the purer but still dialectal form داره in l. 4. M begins the line with the paraphrase گناهم اینکه مو &c.; B restores the Persian دارم. Cf. Othello, 'Think on thy sins.' D. 'They are loves I bear to you.'

l. 4. کت = که ترا. M for هرکت has هرانکت, and T and B restore داره to دارد.

52.

مو آن شمعم که اشکم آذرین بی
کسی کو سوته دل اشکش نه این بی
همه شو سوجم و گریم همه روز
ز ته شامم چنون روزم چنین بی

B 48, T 3, H 53.

l. 1. مو = من ; T and B for آذرین read از زمین, which is unsatisfactory. Cf. the rubā'ī of Hafiz, beginning :— در هجر تو من ز شمع افزون گریم 'When thou art absent I weep more than a taper.'

l. 2. کو سوته = که اوسوخته ; T has که for کو, and both the other texts have چنین for نه این, robbing the line of its interrogative form.

l. 3. شو سوجم = شب سوزم . The other texts restore شب.

l. 4. The other texts have چنین for چنون.

53.

بیته اشکم زمژگان تر آیو
بیته نخل امیدم بی بر آیو
بیته در کنج تنهائی شو و رو؛
نشینم تا که عمرم بر سر آیو

B 32, T 8, H 33.

T and B end in آیی the other dialectal form of آید بیتو = بیته.

l. 1. B reads بموکان.

l. 2. For امیدم T reads حیاتم ('my tree *of life*').

l. 3. شو = شب. For شب و روز T reads همه عمر 'all my life.'

l. 4. For که عمرم T has the synonym حیاتم, as in l. 2.

54.

دلا پوشم ز هجرت جامهٔ نیل
کشم بار غمت چون جامه بر ذیل
دم از مهرت زنم همچون دم صبح
ازین دم تا دم صور سرافیل

B 28, H 10.

This quatrain may have suffered severe emendation, but, as it is, it is free from dialectal forms. Note the pun on مهر ('love' and 'sun') in l. 3. Compare l. 1 with the lines introduced (from Farīdu 'd-Dīn 'Attār) by FitzGerald into his 'Omar Khayyām, 'The seas that mourn in flowing purple, of their Lord forlorn.'

55.

مدامم دل پر آذر دیدهٔ تر بی
خم عیشم پر از خون جگر بی
ببویت زندگی یابم پس از مرگ
ترا گر بر سر خاکم گذر بی

B 31, H 47.

The two texts are identical save for ازر (B) in l. 1. Compare Omar Khayyām, who inverts this sentiment (Calcutta MS. 16, FitzGerald's translation 92):

تا بر سر خاك من رسد مخموری
از بوی شراب من شود مست و خراب

56.

دردیست اجل که نیست درمان اورا
بر شاه و وزیر هست فرمان اورا
شاهی که بحکم دوش کرمان میخورد
امروز همین خورند کرمان اورا

MS 25.

It will be observed that this quatrain, which has a ring of 'Omar Khayyām rather than of Bābā Ṭāhir, is

in pure Persian, and I have only found it in the MS. no. vii.

ll. 3 and 4. Note the play upon the word کرمان, which means in l. 3 the town of Kirmān, and in l. 4 is the plural of کرم 'a worm.' A precisely similar distich occurs in the first chapter of the Būstān of Sa'dī:

طمع کردهٔ بودم که کرمان خورم
که ناگه بخوردند کرمان سرم

I had a desire to conquer Kirmān,
When suddenly *the worms* devour me.

And Firdawsī also makes use of the same word-play in his account of the Great Worm of Haftawād, from which, according to him, Kirmān derived its name.

57.

سیه بختم که بختم سر نگون بی
توه روژم که روژم واژگون بی
شدم خار و خس کوه محبّت
ز دست دل که یا رب غرق خون بی

B 40, H 51.

l. 2. توه = تباه ; روژ = روز. B for توه reads سیه as in l. 1.

58.

از آنروزی که مارا آفریدی
بغیر از معصیت از ما چه دیدی
خداوندا بحق هشت و چارت
ز مو بگذر شتر دیدی نه دیدی

T 14, B 55, H 58.

l. 2. T for از ما چه دیدی has چیزی ندیدی.

l. 3. Literally, 'by the faith of thy Eight and Four,' *i.e.* the Twelve Imāms of the Faith.

l. 4. T restores ما. The مو in this line is the only sign of the dialect, and is probably an emendation of the scribe. The whole quatrain is probably spurious. M. Huart appends a note :—'A proverbial expression. Oriental wisdom teaches that it is sometimes dangerous to have seen an escaped camel'; and cites the apologue of Zadig and the horse of the King of Babylon. He evidently was unacquainted with the Turkish proverb (which has equivalents all over Asia), اولوم قره دوه در که هر قپوده چوکر 'Death is a black camel which kneels at everybody's door.' The quatrain is merely an address to God pleading for a longer life.

59.

غم دوران نصیب جان ما بی
ز درد ما فراغت کیمیا بی
رسه آخر بدرمون درد هر کس
دل ما بی که درمونش فنا بی

B 39, H 50.

Identical save that B restores رسد in l. 3, and درمان in ll. 3 and 4; بی as before.

60.

بشم واشم ازین عالم بدر شم
بشم از چین و ماچین دیرتر شم
بشم از حاجیان حج بپرسم
که این دیری بسه یا دیرتر شم

B 27, H 14.

The texts agree in this quatrain, and the only dialectal peculiarities are the elimination of the و in شَوَم all through, and the form بسه in l. 4, in which ه = است (Pers. بس است), and دیر for دور.

61.

نگار تازه خیز مو کجائی
بچشمون سرمه ریز مو کجائی
نفس بر سینهٔ طاهر رسیده
دم رفتن عزیز مو کجائی

B 57, H 59.

B restores the Persian ما all through, and in l. 2 چشمان. In l. 3 we find the common idiom for the point of death. Cf. ʻOmar Khayyām (Whinfield's text, no. 134) چون جان بلب آمد, and Saʻdi (Gulistān, chap. i. 16) بسی جان بلب آمد, *et passim*.

62.

ته که نا خوانده‌ٔ علم سموات
ته که نا بردهٔ پی در خرابات
ته که سود و زیان خود نذونی
بمردون کی رسی هیهات هیهات

B 54, T 13, H 1.

l. 2. T has ره for پی, giving the equivalent 'made thy way' for 'set thy foot' (in the tavern).

l. 3. نذونی = the Persian ندانی, in which amended form we find it in B and T.

l. 4. بمردون = (Pers.) بمردان. B and T begin the line بیاران, giving us the more mystic 'friends (of God)' for the vaguer 'mankind.'

The poet wishes to convey that if a man has neither the self-denial of asceticism nor the courage of his contrary convictions, he is not fit to be admitted among men of decided character.

THE

LAMENT OF BĀBĀ ṬĀHIR

PROSE TRANSLATION

PROSE TRANSLATION
OF THE FOREGOING TEXT.

Note.—In the following translation I have endeavoured to offer a certain measure of ordinary English expression. Where the precisely literal signification has suffered eclipse, it has been restored in the notes. The notes appended to the foregoing text must also be referred to when characteristic Oriental images occur in this translation.

1.

Happy are they who live in the sight of Thee,[1]
Who hang upon Thy words,[2] and dwell with Thee,
Too frail to approach, I see Thee from afar,
And seek the sight of those that see Thee ever.[3]

2.

Without Thee in the Garden, Lord, may no rose bloom,
Or, blooming, may none taste its sweet perfume,
So, should my heart expand when Thou art not nigh,
'Twere vain! my heart's grief naught could turn to joy.[4]

---

[1] *Lit.* who see Thee always. [2] *Lit.* who talk with Thee.

[3] *Lit.* Though I have not strength (a foot) to come and see Thee, I will go and see those who see Thee.

[4] *Lit.* If, without Thee, the heart smiles and opens its lips (in laughter), may it never wash its cheek from heart's blood.

9.

He who has suffered grief knows well its cry,
As knows the Assayer[1] when gold is pure;
Come then ye Burnt-in-Heart, chaunt we laments,[2]
For well we know what 'tis to Burn-in-Heart.[3]

10.

When o'er the Garden wall the branches hang,
The garden's keeper suffers ever bitter grief,
They must be cut back, even to the roots,
Even though pearls and rubies be their fruit.

11.

Briar and thorn beset thy way, O Heart,
Beyond the Dome of Heaven is thy road;[4]
If thou art able, then thy very skin
Cast off from thee, and lighten thus thy load.[5]

---

[1] *Lit.* the Crucible.

[2] *Lit.* let us lament together.

[3] *Lit.* For he whose heart is burnt knows the condition of the Burnt-in-Heart.

[4] *Lit.* Thy passage must be over the Zenith of Heaven.

[5] *Lit.* If it comes from thy hand (i.e. if thou canst), cast off thy skin, so that thy load may thus be a little less.

12.

Come, O ye Burnt-in-Heart, let us gather round,
Let us converse, setting forth our woes,
Bring scales, make trial of our weight of woe,
The more we burn, the heavier weighs our grief.[1]

13.

O Burnt-in-Heart, come ye and mourn with me,
Mourn we the flight of that most lovely Rose;
Hie we with the ecstatic Nightingale to the Rose-Garden,
And when she ceases mourning,[2] we will mourn.

14.

A falcon I! and, as I chased my prey,
An evil-eyed-one's arrow[3] pierced my wing;
Take heed ye Heedless! wander not the heights,[4]
For, him who heedless roams,[5] Fate's arrow strikes.

* * * *

---

[1] *Lit.* the heavier will we weigh (i.e. the greater will be our honour).

[2] *Lit.* And though she mourn not.

[3] This might also mean "A black-eyed beauty's arrow," which is probably correct.

[4] *Lit.* feed (pasture), not on the heights.

[5] *Lit.* feeds (grazes).

15.

My horse said yesterday to me: "There is no doubt
"But that your stable is a coign of Heaven;
"Here is not grass nor water, straw nor grain,
"'Tis fit for Angels, not for beasts like me!"[1]

* * * *

16.

'Tis Heaven's whim to vex me, and distress,[2]
My wounded eyes hold ever briny tears,
Each moment soars the smoke of my despair to heaven,
My tears and groans fill all the Universe.[3]

17.

O Lord! this heart of mine afflicts me sore,[4]
I weep[5] this heart of mine both day and night;
Often I grieve but for my grief; O Some-one
Rid me of this heart that I may be free.[6]

---

[1] This is ascribed to Bābā Ṭāhir in my MS., but I think it is an importation. It is neither in his style or language.

[2] *Lit.* 'Tis through the mischief-working of Heaven's Wheel that...

[3] *Lit.* My groaning body and my tears reach even unto Samak (i.e. the Fish that in the Muḥammadan cosmogony supports the whole world, here meant to symbolize the deepest depths of ocean).

[4] *Lit.* O Lord! so afflicted am I by this heart.

[5] *Lit.* I am in torment through this heart of mine, &c.

[6] *Lit.* for I am weary of it. *Vide* also the note on p. 32.

18.

By day and night the desert is my home,
By day and night mine eyes shed bitter tears,
No fever rocks me, I am not in pain,
All I know is that day and night I grieve.

19.

O wicked, wanton, wastrel heart of man,[1]
When the eyes sin the heart must bear the doul[2]:
If the eyes never saw a lovely face,
How would the heart e'er know where beauties are?

20.

Beneath the tyranny of eyes and heart I cry,
For, all that the eyes see, the heart stores up:
I'll fashion me a pointed sword of steel,
Put out mine eyes, and so set free my heart.

21.

Mine is a heart that has no health in it,
Howe'er I counsel it, it profits not;
I fling it to the winds, the winds will none of it,
I cast it on the flames,—it does not burn.[3]

---

[1] *Lit.* A plague is the heart, a plague, a plague.

[2] *Or*, "The eyes see, and the heart is afflicted (with love).

[3] *Lit.* it does not smoke.

22.

I am that wastrel called a Kalandar,
I have no home, no country, and no lair,[1]
By day I wander aimless o'er the earth,
And when night falls, my pillow is a stone.

23.

What blundering Moth in all the World like me?
What madman like me in the Universe?
The very Serpents and the Ants have nests,
But I—poor wretch—no ruin shelters me.

24.

The Meadow of my Thought grows naught save grief,
My Garden bears no flower save that of woe;
So arid is the desert of my heart,
Not even the herbage of despair grows there.

25.

My heart is dainty as a drinking cup,
I fear for it whene'er I heave a sigh;
It is not strange my tears are as blood,
I am a tree whose roots are set in blood.

---

[1] *Lit.* anchor (i.e. settled abode).

26.

If single were my grief, what should I care?[1]
If small my sorrow were, what should I care?
Call to my couch my lover or my leech,
If either one were nigh what should I care?

* * * *

27.

With wailing plaint my heart is like a flute,
The grief of losing thee is ever at my heels;
Till the Last Day am I consumed with grief,
And when that Day shall be, God only knows.

28.

'Tis Spring! in every garden roses bloom,
On every bough a thousand nightingales;
There is no mead where I can set my foot,
Pray there be none more Burnt-in-Heart than I.

* * * *

[1] *Lit.* what (harm) would it be?

29.

I am the ocean poured into a jug,[1]
I am the point essential to the letter;
In every thousand one greater man stands out,[2]
I am the greater man of this mine Age!

30.

A Phoenix I, whose attributes are such
That when I beat my wings, the World takes fire;
And should a Painter limn me on a wall,
Mine Image being there would burn the house.

* * * *

31.

If my Sweetheart is my heart, how shall I name her?
And if my heart is my Sweetheart, whence is she named?
The two are so intimately interwoven that
I can no longer distinguish one from the other.

---

[1] I.e. an infinite soul in a finite body. Cf. the passage in the Prologue to Book I. of the Mathnawī of Jalālu 'd-dīn Rūmī: "If thou pourest the ocean into a jug, how much will go into it? But one day's portion"—

گر بریزی بحر را در کوزهٔ
چند گنجد قسمت یک روزهٔ

[2] *Lit.* in stature (upright) like an *Alif* (i.e. the Persian letter ا "a").

32.

If the mood takes me to seek my Loved One's face,
Restrain me not, my heart is thrall to her;[1]
Ah, Camel-man, for God's sake haste not so!
For I am a laggard behind the Caravan.

* * * *

33.

The picture of thy Beauty, Love, quits not my heart,
The down, the mole, Love, on thy cheek I see alway;[2]
I'll knit my lashes close, o'er wrinkled eyes,
That, weeping, thine image ne'er can leave me, Love.[3]

34.

To-night I can do nought but weep and wail,
To-night I am impatient, conscienceless;[4]
Last night one hour seemed passing sweet to me,
To-night 'twould seem, I pay for last night's joy.

---

[1] *Lit.* I am the thrall of my heart.
[2] *Lit.* The image of thy down, thy mole, Love, will not depart.
[3] *Lit.* That (though) blood (i.e. bitter tears) pour forth, thine image may not go forth.
[4] *Lit.* beside myself.

35.

More than a thousand hearts hast thou laid waste,
More than a thousand suffer grief for thee,
More than a thousand wounds of thine I've counted,
Yet the uncounted still are more than these.

36.

Subdue the glories of thine hyacinthine hair,
Wipe the tears of blood from thy narcissus-eyes;
Why robb'st thou me of the Sun—which is thy love?
Day passes quick, bring not the night too soon![1]

37.

O heart of Stone, thou burnest not for me,[2]
That stone burns not, is not, indeed, so strange;
But I will burn till I inflame thy heart,
For fresh-cut logs are difficult to burn alone.

---

[1] *Lit.* The oriental imagery of this verse is hard to render. It might be translated:

Do not disorder (*or* make curly) thine hyacinthine hair,
Do not dim with blood-stained tears thy drunken narcissus-eyes.
Thou art bent on cutting off thy love from me;
Time will cut it off—do not hasten on.

[2] *Lit.* "O stony-hearted one, thou pitiest me not."

38.

My heart is giddy and distraught for love of thee,
And tears in torrents flood my beating eyes;[1]
How like a new-cut log are lovers' hearts,
Whilst one end burns, the other bleeds its sap.

39.

Without thee my heart has no moment's peace,
And if I see thy face my grief has fled;
If all men had a share in my heart's grief,
No heart in all the world but would be sad.

40.

Thy tangled curls are scattered o'er thy face,
Mingling the Roses with the Hyacinths;
But part asunder those entangled strands,
On every hair thou'lt find there hangs a heart.

41.

O may thy sunny face grow brighter yet,
May thy love's arrow split my heart in twain;
Knowest thou why thy cheek's mole is so black?
All things become burnt black close to the sun!

---

[1] *Lit.* If I so much as strike my eyelashes together a torrent arises.

42.

The breeze that played amid[1] thy curling locks
Is sweeter far than hyacinths to me;
All night I pressed thy picture on my breast,[2]
At dawn my bed gave forth a scent of roses.

43.

With two strands of thy hair will I string my rebāb,
In my wretched state what canst thou ask of me?
Seeing that thou hast no wish to be my Love,
Why comest thou each midnight, in my sleep?

44.

O thou whose sweet soft eyes the *surmeh* shades,
O thou whose slender figure rends my heart,
O thou whose musky ringlets cluster on thy neck,
Why passest thou unheeding?—art thou dumb?

---

[1] *Lit.* comes from the roots (or 'side') of thy, &c.

[2] *Or*, "All night I clasped thine image (phantom) to my breast."

45.

Love to be sweet must be reciprocal,
Love unrequited maketh sick the heart;
If Majnūn's heart was desperate for love,
The heart of Leila was more desperate still.

46.

Come and illume my chamber for one night,
Keep me not wretched by thine absence from me;[1]
By the two arcs that are thine eyebrows' curves, I swear
Since thou 'st forgotten, Grief only shares my bed.

47.

Art thou a lion or leopard, O Heart, O Heart,
That thou warrest ever with me, O Heart, O Heart?
Fall thou into my hands; I'll spill thy blood,
To see what colour it is, O Heart, O Heart!

48.

My Beautiful! thou hast my heart and soul,
Thou hast mine inner and mine outer self;
I know not why I am so very sad,
I only know that thou hold'st the remedy.

---

[1] *Lit.* Do not leave me in the affliction of the day of separation.

49.

Comest thou thyself?[1] I will cover thee with caresses,
Comest thou not?[2] for thine absence will I sorely grieve.[3]
Be thy sorrows[4] what they may, lay them upon my heart,
And I will either die of them, or be consumed by them, or bear them bravely.

50.

Seven days the anemones last upon the heights,
On river-brink the violets last seven days;
From town to town will I proclaim this truth,
"But seven days can rosy cheeks keep faith!"

51.

Grieving for thee my heart is ever sad,
A brick my pillow, and my couch the earth;
My only sin is loving thee too well:
Surely not all thy lovers suffer so?

---

[1] *Lit.* If thou comest, by thy life I will, &c.
[2] *Lit.* And if thou comest not.
[3] *Lit.* will I melt.
[4] I.e. the pains thou canst inflict.

52.

A taper I, whose flame sheds waxen tears,[1]
Are not the tears from burning hearts the same?
All night I burn, throughout the day I weep,
Such days and nights are all on thine account.

53.

When thou'rt away mine eyes o'erflow with tears,
Barren the Tree of Hope when thou'rt away;
Without thee, night and day, in a solitary corner,
I sit, till life itself come to an end.

54.

O Heart! I mourn in purple for thy flight,
I bear my grief as the train-bearer bears the train;
As the dawn boasts the rising Sun, boast I thy love,
Henceforth till Israfil shall sound his trump.

---

[1] *Lit.* whose tears are of fire. Cf. the verse of Jamāl 'ud-dīn Salmān quoted by Sir Gore Ouseley ("Biographical Notices of Persian Poets," London, 1846) beginning:

شمع خود سوخت شب دوش بزاری

"Last night the taper consumed itself weeping sorrow" (at our separation).

55.

Full is my heart with fire and mine eyes with tears,
Brim full the vessel of my life with grief;[1]
But dead, I should revive with thy perfume,
If haply thou shouldst wander o'er my grave.

* * * *

56.

Fate is an ill that no one can avert,
It wields its sway alike o'er Kings and Viziers;
The King who yesterday, by his rule, devoured Kerman,
Becomes to-day himself the meat of worms.[2]

57.

Black is my lot, my fortune 's overturned,[3]
Ruined are my fortunes, for my luck is brought low;[4]
A thorn, a thistle I, on the Mountain of Love,
For my heart's sake.[5] Drown it in blood, O Lord!

---

[1] *Lit.* with my heart's blood.
[2] Observe the note to the text on page 59.
[3] *Lit.* topsy-turvy.
[4] *Lit.* overturned.
[5] *Lit.* By my heart's doing.

58.

Since that First Day when Thou createdst us,
What hast Thou seen in us save frowardness?
Lord! by the Faith of Thy blest Twelve Imāms
Forget Thou seest for us the Camel of Death.

59.

The Age's grief is our Soul's portion here,
To free our Souls from care needs magic[1] art;
To all, at last, comes remedy for grief,
Annihilation cures all hearts at last.[2]

60.

I go, I depart, I leave this world of ours,
I journey beyond the furthest bounds of Chīn,[3]
And, journeying, ask Pilgrims about the Road,
"Is this the End?[4] or must I journey on?"

---

[1] *Lit.* alchemy.

[2] *Lit.* It is (only) our heart whose (sole) remedy is annihilation.

[3] چین و ماچین is supposed to mean "China and Manchuria."

[4] *Lit.* Is this distance enough?

61.

My new-born Vision of Beauty, where art thou?
Where art thou with thy *surmeh*-shaded eyes?
The Soul of Ṭāhir struggles to be free,
And, at this Supreme Moment, where art thou?[1]

* * * *

62.

O man who ne'er hast studied Heavenly Lore,
Nor set thy foot within the Tavern-doors,
Thou knowest not what thou hast escaped or gained;
How shalt thou come among the Elect? Alas!

---

[1] *Lit.* Breath (of Life) has come to Ṭāhir's bosom.
Just as it is time to depart (die): Where art thou, O my dear one?